

# MUH1006: Music as a Time Capsule

Quest 1 Permanent

General Education Designation: Humanities

## I. General Information

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### **Class Meetings**

- Spring 2026
- MW (asynchronous), F 4 or 5 online
- 44 students (Residential), 22 students (UFO)

### **Instructor**

- Dr. Tiffany Lu
- MUB 125
- Office Hours: TR 6 or by appointment
- [lu.tiffany@ufl.edu](mailto:lu.tiffany@ufl.edu)

### **Teaching Assistant**

- Vivian Lantow
- [vilantow@ufl.edu](mailto:vilantow@ufl.edu)

### **Course Description**

How does music crystallize moments in our history, memory, and collective experience as humans? We all live with an ever-growing personal soundtrack, and even decades later, music can bring us back to certain important moments in our lives. The same is true of collective memory, when music is the result of, or becomes associated with, monumental human movements and events: arts and literature, religion, political and societal upheaval. In this class we will use pivotal pieces in Western classical music as a lens to examine different angles of our human history. We will examine the historical circumstances, politics, religion, and psychology that fomented the landscape of music being composed and performed, and how that landscape consequently affected our sense of collective culture and identity. We will examine the complicated legacy of music as it captures and expresses cultural norms in an ever-changing world. As students learn about these factors, they will also examine and reflect upon how this knowledge impacts their own understanding and subjective experience. This class aspires to help each individual build their own vocabulary for expressing the fundamental connections between music, society, culture, and the human experience. No prior musical experience or literacy is required, only a willingness to listen with intention."

### **Course Objectives**

- Quest 1: The Examined Life
- Primary General Education designation: Humanities. For information regarding General Education subject area objectives, visit <https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>
- Quest 1 humanities courses address the history, key themes, principles, terminologies, theories, or methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human

condition. For information regarding Quest course objectives, visit <https://catalog.ufl.edu/UGRD/academic-programs/general-education/#ufquesttext>

- Students will learn to identify and to analyze the key elements, biases and influences that shape thought regarding music and society, with emphasis on clear and effective analysis and approach issues and problems from multiple perspectives.
- Students will reflect on the ways in which the arts and the humanities impact individuals, societies, and their own intellectual, personal, and professional development.
- A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

## Required Readings and Works

All reading materials are listed in the weekly schedule below. They are materials available through online news outlets, webpages, and course reserves. Sound recordings will be available through YouTube or Spotify links in the course modules. Regular internet access is necessary in order to access reading and recorded musical materials electronically. Materials and Supplies Fees: n/a

## II. Graded Work

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### Description of Graded Work

A. **Online Discussion (15%)** Lightly-directed weekly discussion board posting/commenting about assigned class reading/viewing/listening (150 words weekly). Discussion contributions are evaluated for clarity, completion, and reasoning.

Rubric: 10 points per post

- Full Credit (10pts) - Shows evidence of having engaged with materials; includes thorough, thoughtful point of views and responsiveness to peers' posts
- Partial Credit (4-9pts) - Competent and complete but may lack clarity, specific detail, engagement with peers, and/or development of thoughts.
- Some Credit (1-3pts) Incomplete, poorly written, shows little involvement with the materials
- No credit (0 pts) - No submission

B. **Listening journals (20%)** Students will be asked to journal their listening experiences with each of the relevant works and how it is subsequently refined, reevaluated, or otherwise changed after reading relevant materials (200 words weekly). These journals provide an avenue for active listening engagement as well as opportunities for self-reflection on how students' listening changes with repeated listening and engagement with the material.

Rubric: 10 points per journal

- Full Credit (10pts) - Honest self-reflection on listening experience, evidence of intentional and directed listening, thoughtful and detailed reflection on readings/other class materials, and repeated engagement of musical material to enhance the listening experience.
- Partial Credit (4-9pts) - Competent and complete but may lack development of thoughts, earnest self-reflection, or specific detail.
- Some Credit (1-3pts) Incomplete, poorly written, shows little involvement with the materials or evidence of repeated efforts to engage listening.
- No credit (0 pts) - No submission

C. **Participation and Live Discussion (25%)** Students will attend sessions on Fridays for discussion, group presentations, and reflection on the week's listening and reading. Occasional quizzes and small live assignments will be presented during this time.

Rubric: 10 points per Friday session

- Full Credit (10pts) - Honest and good-faith engagement and effort to voice original thoughts based on the course material and readings in the form of reflections, questions, discussion points that evidence prior engagement with both listening and reading materials in the course.
- Partial Credit (4-9pts) - Some effort made to engage with materials and with peers to arrive at meaningful conclusions with limited success
- Some Credit (1-3pts) - Present but little effort made to engage in good faith with peers and course materials or only cursory effort made to give input
- No credit (0 pts) - No presence in class discussion

D. **Concert Review Experience (15%)** Students will also be required to attend one live music performance of their choice and generate a short concert report (500 words). Template/outline and detailed rubric will be posted separately on Canvas.

Rubric: 15 points

- Full Credit (15 pts) - Concert report is detailed and accurate, shows evidence of concert attendance with efforts at sustained and engaged listening, follows the format provided in the assignment brief, with a thorough and thoughtful take on the concert experience.
- Partial Credit (10-14 pts) - Report is adequate but unrefined or unclear, may lack some detail or not follow some aspects of the provided format or show a superficial attempt at listening engagement
- Some Credit (1-9 pts) - Report is incomplete and/or poorly written, shows little attempt at listening or intellectual engagement with musical concert material, minimal or erroneous efforts at following provided guidelines/format.
- No credit (0 pts) - No submission, or report is generated without proof of concert attendance.

E. **Analytical essay (20%)** Students will be asked to write about one classical musical selection chosen from a provided list (1000 words). They will make a thesis-driven argument regarding the cultural and historical circumstances surrounding the work and how it may have shaped reception, legacy, and the student's own perception of the work. Students will be asked to describe the historical context of the music as well as any pertinent information about the composer, and elucidate how specific characteristics of the piece might reflect the social/cultural circumstances in which it was written or vice versa. Then students will be asked to reflect upon their own relationship to the piece: describe why it is meaningful, and discuss the impact this piece had (or is still having) on the student, and how they might relate to a piece knowing its story.

Rubric: 200 pts (refer to Essay Rubric below for specific standards for each category)

F. **Reflection essay (5%)** An end-of-semester reflection will provide an opportunity to reflect on a choice of several broad-ranging philosophical questions about the nature of music and language designed to describe it, and draw connections to our current musical landscape (500 words).

Rubric: 100 pts (refer to Essay Rubric below for specific standards for each category)

## Essay Rubric (Analytical Essay and Reflection Essay)

|                            | SATISFACTORY (Y)                                                                                                                                                                                                                                                                                                                                                                                                | UNSATISFACTORY (N)                                                                                                                                                                                          | ANALYTICAL<br>ESSAY<br>(POINTS) | REFLECTION<br>ESSAY<br>(POINTS) |
|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------|---------------------------------|
| CONTENT                    | Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.                                                                                                                                                                                      | Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.                    | 50                              | 25                              |
| ORGANIZATION AND COHERENCE | Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.                                                                                                                                                                                                                            | Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader. | 50                              | 25                              |
| ARGUMENT AND SUPPORT       | Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.                                                                                                                                | Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.                                                             | 50                              | 25                              |
| STYLE                      | Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline. | Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.        | 30                              | 15                              |
| MECHANICS                  | Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.                                                                                                                                                   | Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.                                                         | 20                              | 10                              |
| TOTAL POINTS               |                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                             | 200                             | 100                             |

## Grading Scale

For information on how UF assigns grade points, visit:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

|    |           |  |    |          |
|----|-----------|--|----|----------|
| A  | 94 – 100% |  | C  | 74 – 76% |
| A- | 90 – 93%  |  | C- | 70 – 73% |
| B+ | 87 – 89%  |  | D+ | 67 – 69% |
| B  | 84 – 86%  |  | D  | 64 – 66% |
| B- | 80 – 83%  |  | D- | 60 – 63% |
| C+ | 77 – 79%  |  | E  | <60      |

## Late Policy

Work will be accepted up to 2 days late, with a 10% penalty for each late day. Work will not be accepted after this point.

## III. Annotated Weekly Schedule

Assignment each week includes online discussion board contribution on weekly readings unless otherwise stated.

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|----------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Introduction                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Week 1<br>1/12<br>1/14<br>1/16                     | <b>Topic:</b> Music and the World; Parameters<br><b>Summary:</b> Defining scope and language of the semester; defining classical music as a genre and implications for historical study; establishing basic vocabulary<br><b>Required Materials:</b> Video, Michael Tilson Thomas, TedTalk, “Music and Emotion Through Time” (20m); Video, “Instruments of the Orchestra” (6m); Copland, <u>What to Listen for in Music</u> , Ch. 1 & 2 (pg. 3-15)<br><b>Assessment:</b> Discussion Post #1                                  |
| Music and the Arts: Painting, Poetry, and Folklore |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Week 2<br>1/19<br>1/21<br>1/23                     | <b>Topic:</b> How can Music paint words and imitate sounds?<br><b>Musical Lens:</b> Vivaldi’s “Spring” from <i>The Four Seasons</i><br><b>Summary:</b> Poetry and music as mutual inspirations; Identifying musical devices that imitate extra-musical elements; Program music<br><b>Required Materials:</b> Vivaldi, “Spring” from <i>The Four Seasons</i> (15m); Vivaldi sonnets (1 pg); Swafford, <u>The Vintage Guide to Classical Music</u> (pgs. 55-63)<br><b>Assessment:</b> Listening Journal #1, Discussion Post #2 |
| Week 3<br>1/26<br>1/28<br>1/30                     | <b>Topic:</b> How can music evoke images?<br><b>Musical Lens:</b> Debussy’s “Clair de Lune” from <i>Suite Bergamasque</i><br><b>Summary:</b> Language that applies to visual art, literature, and music; “-isms” and labeling artistic movements                                                                                                                                                                                                                                                                             |

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|                                                     | <p><b>Required Materials:</b> Debussy, Clair de Lune (5m); Nahre Sol, “What Makes Debussy’s Clair de Lune SO GENIUS?” (15m); CPR Classical, “French Impressionist Music and its Relationship with Art” (6m)</p> <p><b>Assessment:</b> Listening Journal #2; Discussion Post #3</p>                                                                                                                                                                                                                                                                                                                     |
| <p>Week 4</p> <p>2/2</p> <p>2/4</p> <p>2/6</p>      | <p><b>Topic:</b> How does music represent culture and country?</p> <p><b>Musical Lens:</b> Smetana, “Die Moldau” from <i>Má vlast</i></p> <p><b>Summary:</b> Nationalist icons and nationalism in Romantic era music; folk symbols, tales, and dances; tone poems and narrative</p> <p><b>Required Materials:</b> Smetana, “Die Moldau” (13m); Taruskin/Gibbs <u>History of Western Music</u> (pgs. 701-707); Ashley, “The Sound of Freedom” (4p)</p> <p><b>Assessment:</b> Listening Journal #3; Discussion post #4</p>                                                                               |
| Music and the Inner Life: Religion and Spirituality |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <p>Week 5</p> <p>2/9</p> <p>2/11</p> <p>2/13</p>    | <p><b>Topic:</b> How does music speak to the universe?</p> <p><b>Musical Lens:</b> Palestrina’s “Sicut cervus”</p> <p><b>Summary:</b> The intersection of music, spirituality, and organized and individual religion; what makes music “spiritual”</p> <p><b>Required Materials:</b> Palestrina, “Sicut cervus” (5m); David Hurwitz: “Music Chat: What Makes Music Spiritual?” (10m); Swafford, pgs. 27-31</p> <p><b>Assessment:</b> Listening Journal #4; Discussion Post #5</p>                                                                                                                      |
| <p>Week 6</p> <p>2/16</p> <p>2/18</p> <p>2/20</p>   | <p><b>Topic:</b> How can music help us overcome?</p> <p><b>Musical Lens:</b> Florence Price’s <i>Mississippi River Suite</i></p> <p><b>Summary:</b> Spirituals, American “classical” music; Music of oppressed peoples; The concept and process of “canon”</p> <p><b>Required Materials:</b> Selected spirituals (5m); Florence Price, Mississippi River Suite (30m); PBS: Slave Songbook: Origin of the Negro Spiritual (18m); CPR Classical/Holland, “The end justifies the meaning: My Soul’s Been Anchored In The Lord” (3p)</p> <p><b>Assessment:</b> Listening Journal #5; Listening Quiz #1</p> |
| Music and the Outer World: Society and Politics     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <p>Week 7</p> <p>2/23</p> <p>2/25</p> <p>2/27</p>   | <p><b>Topic:</b> How can music become a political force?</p> <p><b>Musical Lens:</b> Tchaikovsky, “The Year 1812” Overture</p> <p><b>Summary:</b> Music and patriotism; Politics in music and music in politics; propaganda; moral and political ideas represented in music</p> <p><b>Required Materials:</b> Tchaikovsky, 1812 Overture (20m); Swafford, pgs. 318-322; Wilson, “The Composer’s Intentions?” (3p); Rhein, “What Makes a Song Patriotic?” (2p)</p> <p><b>Assessment:</b> Listening Journal #6, Discussion Post #6</p>                                                                   |
| <p>Week 8</p> <p>3/2</p> <p>3/4</p> <p>3/6</p>      | <p><b>Topic:</b> Can music cause a riot?</p> <p><b>Musical Lens:</b> Stravinsky’s Rite of Spring</p> <p><b>Summary:</b> The concept of modernism and primitivism; a scandalous premiere and its reverberations; shock value; rituals and ceremony; concert experience</p>                                                                                                                                                                                                                                                                                                                              |

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|                                          | <p><b>Required Materials:</b> Joffrey Ballet, 1987 Rite of Spring (Original choreography) (30m); Kelly, First Nights, Ch. 5 excerpts (pgs. 258-263; 284-296)</p> <p><b>Assessment:</b> Listening Journal #7, Discussion Post #7</p>                                                                                                                                                                                                                                                                                                                                                                                                          |
| Music and Legacy: The Filter of Time     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Week 9<br>3/9<br>3/11<br>3/13            | <p><b>Topic:</b> How does music time-travel?</p> <p><b>Musical Lens:</b> Beethoven's Symphony No. 9</p> <p><b>Summary:</b> One piece through history; premiere (Beethoven's deafness), political upheaval (Berlin Wall), national tragedy (9/11); the power of anecdote</p> <p><b>Required Materials:</b> Beethoven, Symphony No. 9 - excerpts (30m); NPR/Candaele, "The 'Ode to Joy' as a Call to Action" (8m); Schubart, "Tainted or Transcendental: The Political Recruitment of Beethoven's Ninth Symphony" (10p)</p> <p><b>Assessment:</b> Discussion Post #8; Listening Quiz #2</p>                                                    |
| Week 10<br>3/23<br>3/25<br>3/27          | <p><b>Topic:</b> What is a "Complete" work of Art?</p> <p><b>Musical Lens:</b> Wagner's Flight of the Valkyries and Siegfried's Funeral March</p> <p><b>Summary:</b> Gesamtkunstwerk; Leitmotifs; the interaction of music and personal political convictions; Issues of legacy over time</p> <p><b>Required Materials:</b> Wagner, Flight of the Valkyries (5m); Siegfried's Funeral March (8m); Swafford, pgs. 258-280; WQXR: Cancel Culture, How we deal with Wagner in the 21st Century (10p)</p> <p><b>Assessment:</b> Listening Journal #8; Concert Review (Experiential Learning Assignment)</p>                                      |
| Week 11<br>3/30<br>4/1<br>4/3            | <p><b>Topic:</b> When does Music gain a life of its own?</p> <p><b>Musical Lens:</b> Bach's Cello Suite No. 1, Mozart's <i>Eine Kleine Nachtmusik</i></p> <p><b>Summary:</b> Historiography; the role of the performer; the effects of time and fame</p> <p><b>Required Materials:</b> Vox, "That Famous Cello prelude, deconstructed" (10m); Elphick, "The Composer's Intentions" (14m)</p> <p><b>Assessment:</b> Discussion Post #9; Listening Journal #9</p>                                                                                                                                                                              |
| Using Music to examine Issues and Topics |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Week 12<br>4/6<br>4/8<br>4/10            | <p><b>Topic:</b> Music and Mental Health</p> <p><b>Musical Lens:</b> Ravel's "Bolero"</p> <p><b>Summary:</b> Music and mental health; music therapy; using music as a lens</p> <p><b>Required Materials:</b> Ravel, "Bolero" (15m); Woo, "The Link Between Creativity and Mental Illness" (18p); Caron, "How Music can be Mental Health Care" (8p)</p> <p><b>Assessment:</b> Discussion Post #10; Listening Journal #10</p>                                                                                                                                                                                                                  |
| Week 13<br>4/13<br>4/15<br>4/17          | <p><b>Topic:</b> How can Music (mis)represent Culture and Race?</p> <p><b>Musical Lens:</b> Puccini, "Un bel di vedremo" and Madame Butterfly</p> <p><b>Summary:</b> Exoticism; reduction and the Musical "Other"; The operatic world's narrative power, depictions of other cultures in music, and evolutions in reception</p> <p><b>Required Materials:</b> Puccini, "Un bel di," and Butterfly excerpts (20m); Woolfe, "Puccini's 'Butterfly' and 'Turandot': More Than Appropriation" (10p); Hu, "Classical Opera has a Racism Problem" (4p)</p> <p><b>Assessment:</b> Discussion Post #11; Listening Journal #11, Listening Quiz #3</p> |

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|-------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Coda                    |                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Week 14<br>4/20<br>4/22 | <b>Topic:</b> Miscellaneous/larger questions; Analytical Essay<br><b>Summary:</b> Going from a piece of music to an issue, theme, or problem and vice versa; reflecting on themes as they are found in modern life; examining the evolution of our own listening process; exploring the concept of musical “literacy” as a consumer<br><b>Assignment:</b> Analytical Essay (1000 words, due 4/22); Reflection Essay (500 words, due 4/30) |

## IV. Student Learning Outcomes (SLOs)

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At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows:

**Content:** *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the arts and humanities, particularly the disciplines of music and language (Quest 1; GE-H)*

- Identify and describe important trends and genres in the development of classical music and the written genres that surround it (Quest 1, H) Assessments: Online Discussion, Live Discussion
- Identify challenges, principles, and terminology relevant to the analysis of primary-source material (Quest 1, H) Assessments: Online Discussion, Live Discussion
- Recognize and identify several major works that shaped the classical music canon (Quest 1, H) Assessments: Listening Journals

**Critical Thinking:** *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- Analyze the perspectives of varying primary sources written about music and evaluate their purpose, importance, and effectiveness (Quest 1, H) Assessments: Online Discussion, Live Discussion
- Connect broad themes in art, art history, literature, philosophy, and visual arts to their counterparts in Western art music (Quest 1, H) Assessments: Live Discussion, Listening Journals

**Communication:** *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Communicate nuanced oral arguments about musical concepts, both objective and subjective (Quest 1, H) Assessments: Live Discussion
- Produce written examples of different forms of music writing and defend stylistic and content-based choices in each (Quest 1, H) Assessments: Concert Experience; Analytical Essay
- Write clearly and articulately about personal listening experiences (Quest 1, H) Assessments: Concert Experience, Listening Journals

**Connection:** *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Extrapolate the principles of classical music writing to other genres and draw connections with examples of music writing in contemporary life (Quest 1) Assessments: Live and Online Discussion; Reflection Essay



- Reflect on and articulate how textual and verbal resources about music impact their own processing and interpretation of music (Quest 1) Assessments: Live Discussion, Listening Journals

## V. Quest Learning Experiences

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### 1. Experiential Learning Component

Through a live concert requirement, students will learn to more closely examine their own listening and concert-going experience. They will journal the experience, discuss with their peers, and produce a concert review. Students will reflect on how their process of editing for the concert review retroactively impacts their processing of the experience itself, and how reading another's review of a performance might impact their own perspective of it.

### 2. Self-Reflection Component

Each week's live discussion will task students with reevaluating their own processing of assigned listening. Listening journals will ask students to listen to a work, perform some research, and then listen again. Students will be asked to challenge their own assumptions and examine what factors lead us to process a subjective musical experience differently. Continual, honest self-assessment will be the cornerstone of these conversations with themselves and with each other. Finally, in the final reflection, students will reflect on how reading and writing about music challenges, shapes, or enhances our experience of music in our daily lives.

## VI. Required Policies

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### Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs as early as possible.

### UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.ua.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.ua.ufl.edu/public-results/>.

### University Honesty Policy

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in

violation of this code and the possible sanctions. If you have any questions or concerns, please consult with the instructor or TAs in this class. **The UF Honor Code bans the use of generative AI tools in the classroom without instructor consent.**

## **Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## **The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

## **In-Class Recordings**

The class's recorded lectures may be used by students only for (1) personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish any version of recorded lectures without the written consent of the instructor.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.